

CAFARETTI SPIKES CLAIM OF PHYSICAL UNFITNESS

Mike Cafaretti, ex-policeman, known in the prize ring as "Mike Uralne," a middleweight, and arrested in Baltimore Friday as a bootlegger, denies he was dismissed from the Washington force for physical unfitness, as stated by Major Gessford, superintendent of police.

"Major Gessford says I was dropped because I was physically and temperamentally unfit," said Cafaretti. "I admit the temperamental charge, but the official records of the department show I am physically O. K. The charge of physical unfitness was made to injure my reputation as a boxer."

WANTS PLANES TO HOP OFF FROM SHIP'S DECK

Secretary Daniels has invited designers to submit plans for an airplane that can be launched from the deck of a ship and that will be capable of alighting safely by means of floats or landing gear in the water. No nation has such an airplane.

Great Britain possesses ships equipped with decks from which an airplane may hop off. On some American battleships airplanes take flight from the tops of turrets. On their return to the parent ship, however, airplanes frequently meet with accidents due to the lack of flotation gear now sought by the navy.

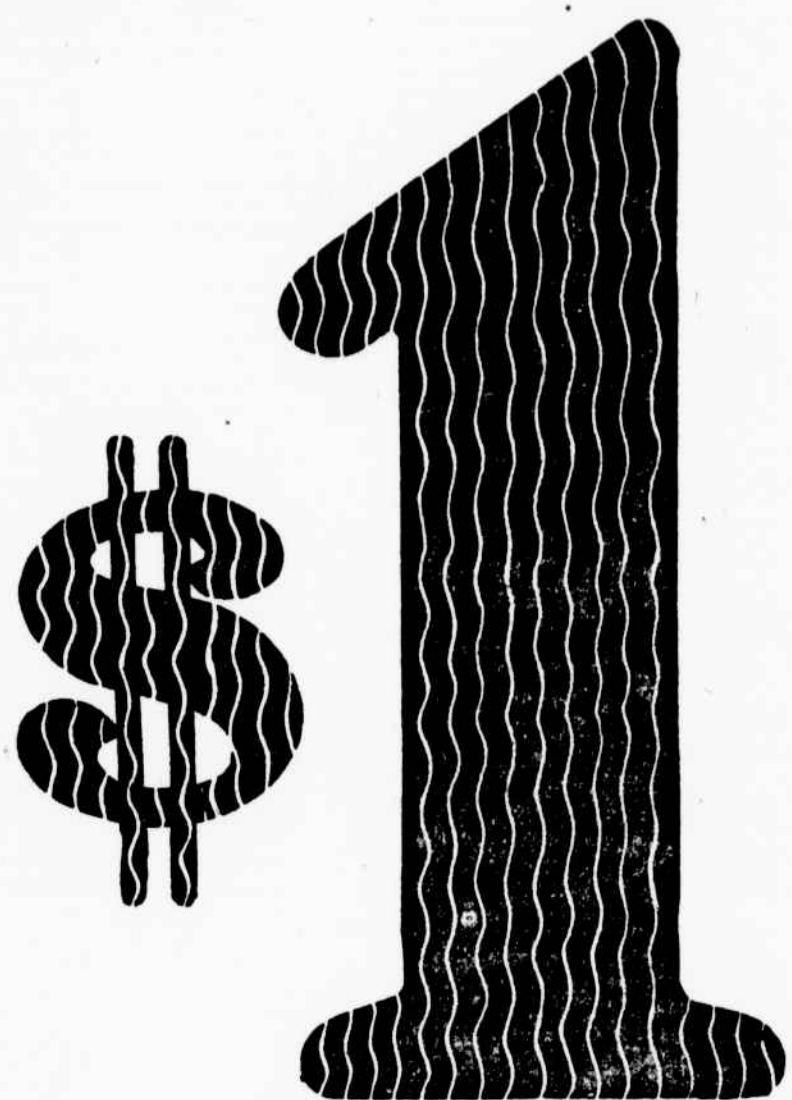
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"Aphrodite," at Poli's, Theater an Amazing Spectacle

Comstock and Gest Production
Wonderful Riot of
Color and Beauty—Love
Story of Ancient Alex-
andria Is Portrayed
With Spirit, Dash
and Truth.

By LOUIS ASHLEY.

F. Ray Comstock and Morris Gest presents "Aphrodite," a romance of manners in ancient Egypt, by Pierre Frondaie and George C. Hazelton, founded on the novel of Pierre Louys, at Poli's last night. The choreography is by Michel Folzine, creator of the Russian ballet, the music is by Henri Frevier and Anselm Goetzl, and it is staged by E. Lyall Swete.

THE PRINCIPALS.

Timon.....Frederick Macklin
Pharos.....V. L. Granville
Naukrates.....Alfred Hemming
Theon.....William Betts
Hubs.....Ten Eyck
Berenike, Queen of Egypt.....Patricia O'Connor
Demetrios, a Greek Sculptor.....McKay Morris
Harpagor Khyas, an Asiatic Prince.....Mark Osborn
Aphrodite, the Goddess of Love.....Maud Odell
Chrysis of Galilee.....Pauline Armitage
Bacchys.....Blanche Bolson
Mnase.....Dorothy Chesmond
Mousa.....Dorothy Bock
Theano.....Melitta
Chimera, a Greek Sybil.....Adelaide Fitz Allen
Tount, the High Priestess.....Blanche Bolson
Aphrodite, a Dancing Slave.....Vera Yartale
Court ladies, dancers, courtiers, merchants, citizens, etc.

It is like rolling back the curtain of the ages to witness "Aphrodite." Once more, as by a miracle, does the glorious Alexandria of pagan greatness live before one's eyes. Its chaste temples shining in the morning light, its streets filled by a myriad of strangely-dressed men and women, its life and customs exemplified by the wizard mimicry of a modern stagecraft. And beneath it all is the brittle hardness of pagan philosophy which was swept away by a bursting dam when the Nazarene came upon the earth, that coarseness of spirit which could stomach the crucifixion of a fair slave as an ending to a feast of dance and song and bacchanalian revel.

"Aphrodite" first amazed a Parisian world. Then it moved across the ocean and its charm is the same. Its beauty is gripping. It pulses with life and love, the life and love of a world given over wholly to worship of carnal things, incense, wine, music, beauty in itself. The one pure idealism seen in this gorgeous spectacle is Demetrios' love for his own creation, his marvelous statue of Aphrodite, goddess of Love.

Thanks to the wonderful ability of a combination of modern artists, the ancient Alexandria, Queen of the Mediterranean, lives again, to tell its lesson that man is but dust returning to the dust. No more captivations seen have ever staged than the

feast of Bacchys in the second act. The rising of the curtain brought instant applause for the sheer beauty of the setting.

Then do the dancing girls leap and cavort. Then comes Aphrodite with her mad whirl of utter abandon before the drink-sodden guests of an Egyptian prince. And then, too, does Bacchys lose her head in blistering rage and, sentencing the dancing slave girl to instant execution, she has Aphrodite raised on high, crucified on the word of a jealous fellow slave. What a fitting ending for such a truthful picture of pagan Alexandria! It is overwhelming.

After that wonderful banquet, what wonder that there is rather a slump in the action? To be sure, Demetrios and Chrysis must pursue their fate to its bitter end, but if nothing more is ever remembered of this spectacle, that banquet scene will last for all time for those fortunate enough to see it.

Demetrios, a Greek sculptor, loves his own statue of the goddess Aphrodite so strongly and so purely that he cannot return the more carnal love of Berenike, Egypt's queen. But he falls a slave to Chrysis, a courtesan from Galilee, who compels him to commit three awful crimes, theft, murder and sacrilege, and they are the victims of their own crimes. That, in brief, is the story of this spectacle.

McKay Morris makes the sculptor a commanding figure. He is quite the most overpowering figure in the play, forcing the others into the shadows. V. L. Granville, as a shapely, self-loving Roman; William Betts, as a sort of comic opera minister of state, with Alfred Hemming, physician to the queen, offer strong support from the male side, but most of the action centers about women.

It is doubtful if there has ever been seen more astounding stage pictures of undepicted femininity than in "Aphrodite," yet there is no coarseness, so cleverly has the artist producer worked. The courtesans, votaries of the temple of Aphrodite and the dancing slaves are but a beautiful background for the main theme.

Mechanical difficulties interfered somewhat with the smoothness of last night's production, but they will not present hereafter. There is nothing to mar the finished beauty of this spectacle, which ranks high among the ambitious efforts of Messrs. Comstock and Gest.

MOORE'S RIALTO

"Oh, Lady! Lady!"

That irrepressible little comedienne, Bebe Daniels, supported by Harrison Ford, in her latest production, "Oh, Lady! Lady!" a pictorialized version of the Bolton and Wodehouse musical comedy triumph of the same name, came to Moore's Rialto yesterday.

By adding new scenes and taking advantage of the wider range of the films, much comedy has been added to the play's fun possibilities, laugh conception being created that starts on high speed and stays locked in that gear from the first reel to the final fade-out.

Rotund Walter Hiers acts as a perfect foil to the other two principals. He has the amusing role of Wloughby Finch, a serious-minded young man who is scared to death when his hometown sweetheart appears on the scene, just as he is to be married, apparently prepared to "dump" him from his chosen bride.

And of course the situation is intensified by the fact that the former gawky country girl has developed into a dashing musical comedy star. But it's all a mistake and in the end—well Harry Ford is the hero and can be depended on to do his part. All in all, there are complications which, as stated, cause a wonderful amount of fun.

Subsidiary features, including the latest Sewell Ford ("Torchy") comedy, entitled "Torchy's Double Crime," and featuring Johnny Hines, together with an exclusive showing of the latest Fox News and a light, airy and catchy interpretative orchestration as arranged by Daniel Breeskin, conducting the Rialto Symphony Orchestra, the overture for the week being selections from "Tinkle Me," the recent New York sensation, are combined to form an enjoyable week of mirth and melody.

"LOOK WHO'S HERE" IS COMEDY HIT AT BELASCO

Cecil Lean and Cleo Mayfield
Have a Merry Night.

Cecil Lean presented Cecil Lean in a new farce with music, "Look Who's Here," with Cleo Mayfield, the book by Frank Mancuso and Edward Paulton, lyrics by Edward Paulton and music by Silvio Hein at the Shubert Belasco last night.

THE CAST.

Jacques Saundelle.....Geo. R. Lynch
Bell Boys.....Katharine Clarke
Jo.....Florence Clarke
Carlo Del Monte.....Mario Ciliani
Robert W. Holmes.....Mr. Cecil Lean
The Monks.....Miss Cleo Mayfield
Horace Broom.....George Mack
Dorothy Chase.....Vilma Frazee
Daniel V. Chase.....John W. Wheeler
Grace, a Dancer.....Margie Brooks

Washington had a chance to get a fine look and listen at "Look Who's Here," a year ago before it became famous. A year's successful run through the big time has served to make it much more acceptable, and to afford the well-known and popular stars of musical comedy, Cecil Lean and Cleo Mayfield, a chance to make themselves more solid with playgoers here.

There would be little to "Look Who's Here" without Cecil Lean and Cleo Mayfield. As it is, the sprightly farce is almost wholly dependent upon the stars for its motive power, although pretty girls abound, and there are several other distinctly worth while entertainers.

The music is catchy, the dancing is acceptable and there is a semblance of plot which holds together through two acts of broadened though quite inoffensive humor. The show moves swiftly while the usual little attentions which go to make up happiness. He is engrossed in his work and his wife falls victim to the wiles of an Italian gentleman. A most modern element is planned by the wife and the novel, which is a specialist in such disturbances, succeeds, after a good many complications, in restoring himself to his wife's affections.

Cecil Lean is effective. He is unique, wholesome and a comedian of unusual ability. There are few women on the American stage today as clever as Cleo Mayfield. Withal she is most pleasing to look upon and is an admirable aid to her husband's efforts. The show abounds in snappy stuff which moves along swiftly enough once it gets started. Whistly tunes like "If I Only Had Met You Earlier" and "A Harry Pollard Comedy" are a long and strikingly interesting array of added screen and musical selections, fully as noteworthy as the feature. A Harry Pollard comedy, "Park Your Car," is the laugh-provoker extraordinary, and then follows the latest animated antics of Mutt and Jeff, the current Pathé News views the Literary Digest's snappy "Topical Tips," and a compelling orchestral overture, "Christmas Fantasies," interpreted by the Palace Symphony Orchestra, under the direction of Thomas Joseph Gannon.

LOEWS COLUMBIA
"Idols of Clay."

Loew's Columbia Theater offers for a second triumphant week, beginning yesterday, the third and greatest of all George Fitzmaurice productions, "Idols of Clay."

In "Idols of Clay," George Fitzmaurice has taken a story by Guido Bergere that fairly runs the gamut of human virtues and weaknesses and unfolded its action against a series of settings that for sheer artistry have seldom been equaled on the screen.

Mr. Fitzmaurice has demonstrated anew that he is the master of the colorful, emotional story and the subtle background. As in his previous productions, he is assisted by the sympathetic work of pretty Mae Murray and David Powell, the featured players.

"Idols of Clay" brings together on a South Sea isle a young London sculptor, who, faith in his career and in mankind shattered by an unscrupulous woman, has drifted to the tropics, and an innocent child of nature, the daughter of a pearl smuggler. The girl falls in love with the handsome stranger.

Later events lead to their separation, but finally, after the girl, after the South Seas has experienced the dizzy heights of London bohemian society and the shadowy dens of the Limehouse underworld, they are reunited. The picture records one step more in the development of Miss Murray from ingenue dancing roles to those of a finished emotional actress. The ex-Pollie favorite has made rapid strides under Mr. Fitzmaurice's direction.

However, the public is not allowed to forget that Miss Murray started her theatrical career as a sensational dancer. Her "Dance of the Chiffon Veils" in "Idols of Clay" is not likely to be soon forgotten. David Powell is his usual suave, talented self.

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PISCO'S

"HELIOTROPE" A STORY OF SUPREME SACRIFICE

By ELEANOR DALE.

There is a caption near the end of the picture drama "Heliotrope," which says: "Old pal—This was my hope, to give for one I love all I had to give."

In the world beyond the prison walls, a big, ugly job must be done to save an adorable, innocent little girl, "Heliotrope" Harry's "Heliotrope," nearly broke his heart and lost his reason because back of the long gray shadows that fell across his cell were bars of iron through which he could not break.

"Heliotrope" grown old in the damp and dusk of fifteen imprisoned years, and claimed for all the other years of his life in his allotment—how could he save his one spot of sunshine how could he save his own child's happiness?

This is the great pulse that will keep the human heart pounding as the latest and most living of the "Heliotrope" pictures, "Heliotrope," is unfolded on the screen of Moore's Garden Theater.

The picture is taken from a story by Richard Washburn Child, which was published first in Hearst's Magazine. It has been put into screen arrangement and directed by George D. Baker. It would be hard to imagine a character portrayal more life-like and gripping than that of Prunella in the heart-broken, cowed and at last bloodily-triumphant "Heliotrope" Harry.

Those who see this picture will not soon forget the scene in the prison, in a middle-aged man in convict clothes seated on a three-legged stool, a scribbled letter from a pal (now released to the world outside) clutched in one hand, the photograph of a radiant girl, sunny hair lifted by the wind, an open book clutched to her breast with both hands, held before his gaze.

The photograph is of the convict's daughter, snatched from a studio case by his pal and sent to the heart-hungry father in gray denim. And those who see this picture will remember even longer the next scene in the sunless cell. The prisoner has received a second letter from his pal and a full-page newspaper clipping. The newspaper clipping (for that is the happier) shows the same lovely picture of the girl, Alice Hale, played by Diana Allen. Beside the photograph of a young man, the son of a lumber king. There is also a picture of the millionaire father and the mansion that is their home. The article announces the betrothal of the son of wealth to the little orphan girl from a New Orleans convent.

The story told by the clipping fills (Continued on Page Seventeen.)

SHUBERT-BELASCO Tonight, 8:30
Mat. Sat.
CECIL LEAN
AND BEAUTIFUL
CLEO MAYFIELD
In the Musical Comedy Triumph,
LOOK WHO'S HERE

Next Week—Seats Thursday.
THE MAX WHO CAME BACK
With Paul Gordon and Adda Gleason.
Thomas Joseph Gannon.

S-T-R-A-N-D
Continues from 12 Noon.
VAUDEVILLE SUPERB
AND
PAULINE FREDERICK
IN
"A SLAVE OF VANITY"
—SPECIAL—
DID OUR CAREER MAX CATCH
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"The Strand Cameraman
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All This Week—Matinee Daily.
BILLY WATSON
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THE PARISIAN WHIRL CO.
Next Week—"GOLDEN CROOK."

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Tonight, 8:15
Naughty Naughty
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SAM MITCHELL, LEONA FOX
Wrestling Next Thursday Night
Turner vs. Bull Risco (Italian)

NATIONAL Tonight, 8:30
Mats. Wed. & Sat.
JOSEPH CAWTHORN
in "THE HALF MOON"
A Delightful Musical Comedy With Joseph
Cawthorn, Oscar Shaw, Ivy Sawyer, May
Thompson, Eric, and a Full Billington
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RAYMOND HITCHCOCK
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BOYLE AND BIXON,
HITCHCOCK HIMSELF,
HITCHCOCK 1920,
MOSCONI BROTHERS

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LYTELL
In Metro's Adaptation of
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COLUMBIA
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SECOND GREAT WEEK
"IDOLS OF
CLAY"
WITH MAE MURRAY AND
DAVID POWELL
A PARAMOUNT PICTURE

NATIONAL Tonight, 8:30
Mats. Wed. & Sat.
JOSEPH CAWTHORN
in "THE HALF MOON"
A Delightful Musical Comedy With Joseph
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